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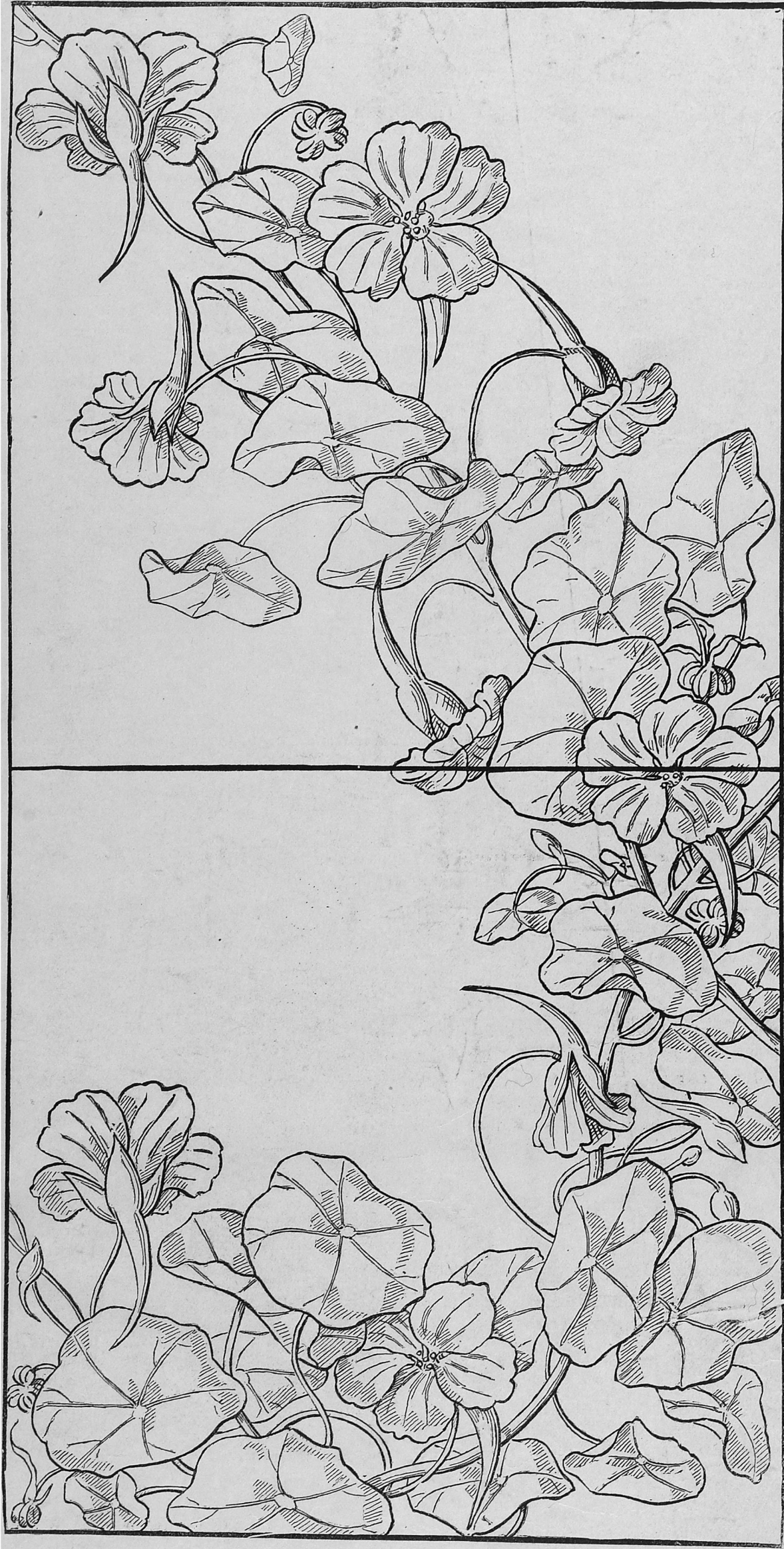


PLATE 383.—DESIGN FOR A PANEL OR DOUBLE TILE. "*Nasturtium*."

By I. B. S. N.

(For instructions for treatment, see page 114.)

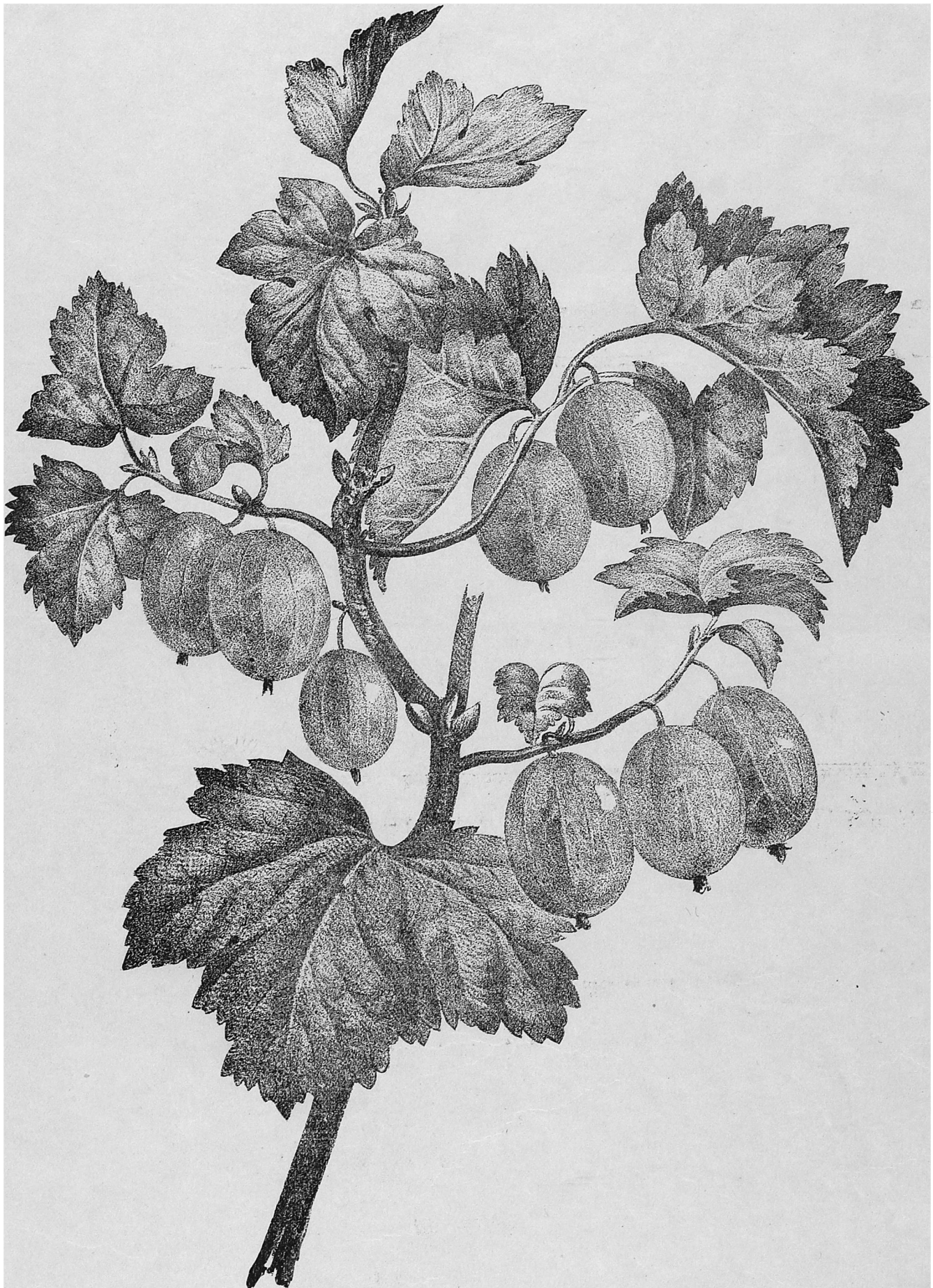


PLATE 384.—DECORATIVE DESIGN. "Gooseberries."

(For instructions for treatment, see page 114.)

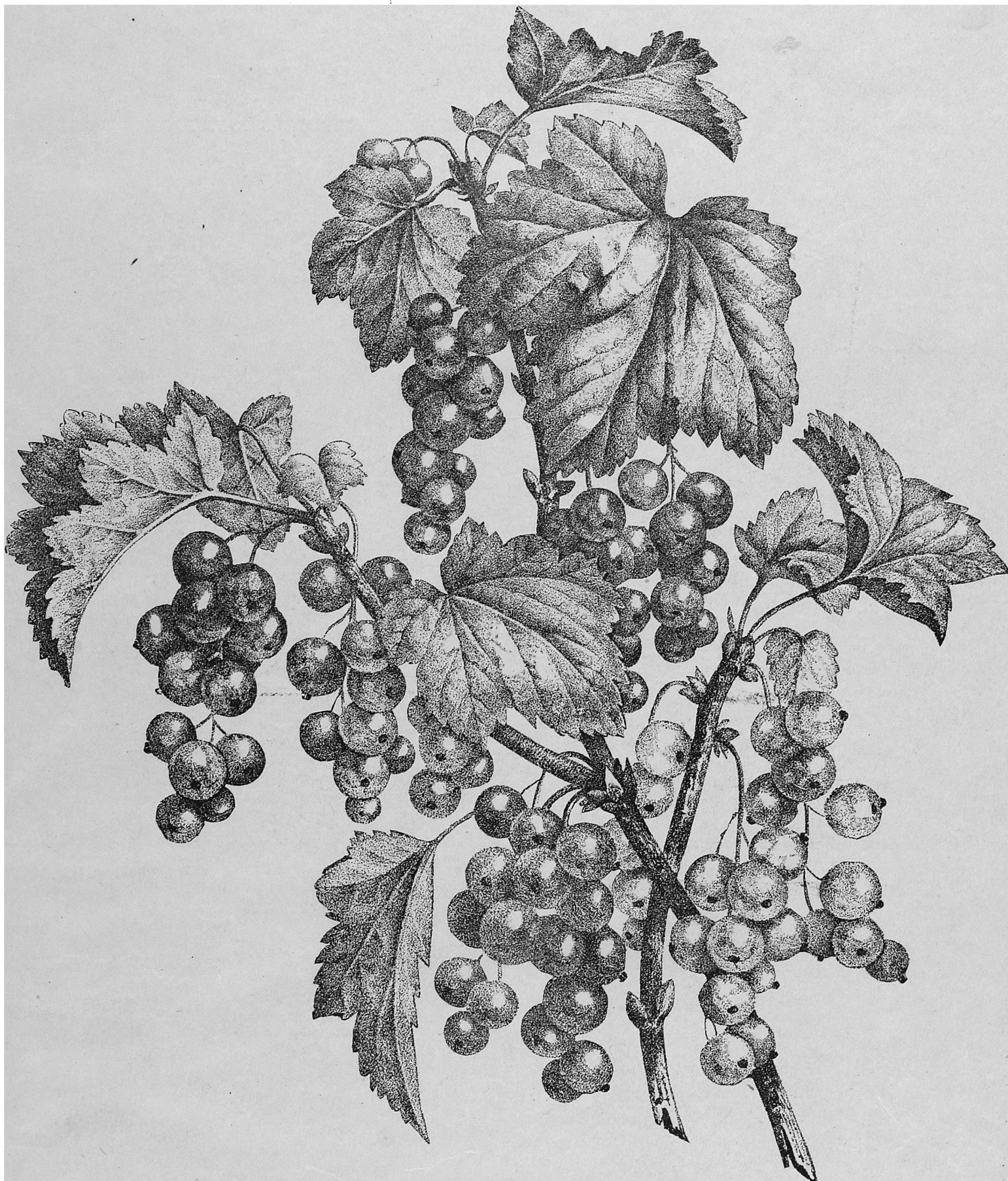


PLATE 385.—DECORATIVE DESIGN. "Currants."

(For instructions for treatment, see page 114.)



A. V. STORCK

P. BONIF

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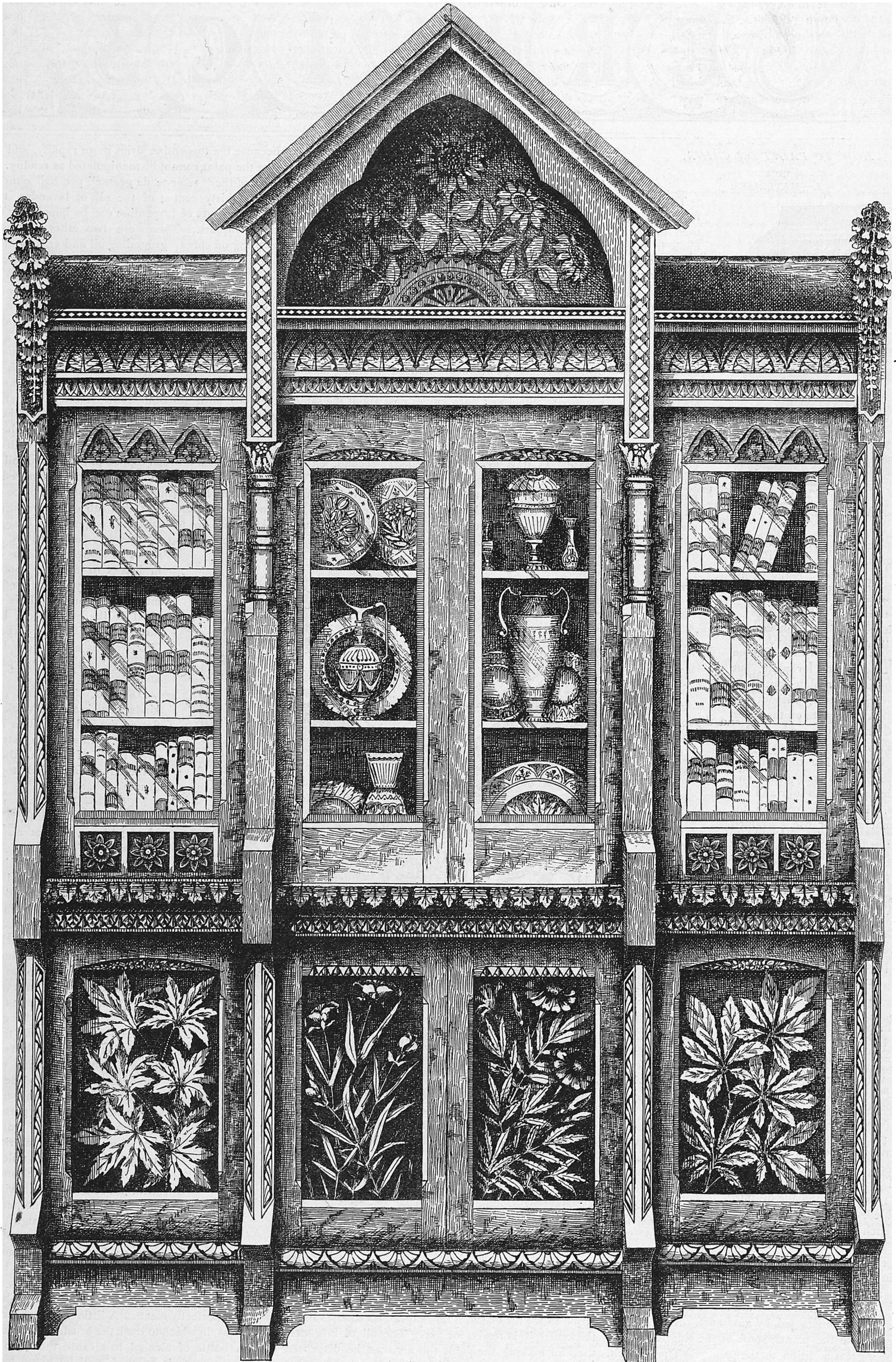


DECORATIVE FIGURES. BY BOUCHER.

[Copyright by Montague Marks, 1884.]



CHARCOAL DRAWING. BY AUGUSTE ALLONGÉ.



CABINET AND BOOKCASE.

DESIGNED BY BENN PITMAN. CARVED BY THE PUPILS OF THE CINCINNATI ART SCHOOL.

upon the size of the kiln. To prevent scaling of the colors, it is better to allow the pieces to remain in the kiln until they are sufficiently cool to permit their being held in the hands while they are removed. The kiln should never be opened in less than an hour or so after the fire has been stopped, as a current of cold air upon the heated china will cause it to break. For fear of accidents, it is better to moderate the impatient desire to see the contents of the kiln, and to refrain from opening until it is perfectly certain that they have cooled sufficiently to permit their removal without injury. When taken out, articles fired according to the directions here given, will be found to have a very brilliant glaze. The surfaces will be slightly rough on coming from the kiln, but this roughness can be entirely removed by rubbing with emery paper."

SUNDRY QUERIES ANSWERED.

T. B. S., Boston.—Wood for painting on should be close grained, and well planed. It is well also to rub it down with glass paper before using it.

S. S. T., New York.—The Lenox Library and Art Gallery is open to the public on Mondays and Fridays from 11 A.M. to 4 P.M. Application for admission must be made in advance of a visit.

B. A. B., Troy, N. Y.—Only water colors are suitable for fan painting on vellum. Kid is generally used by preference. Vellum is sold by the skin. Vellum paper is often used. It is sold by the sheet.

A. P., New York.—The drawing-schools of the Cooper Institute are of such long standing and high reputation, that we should advise you to try them in preference to the newer schools you name, especially for drawing from the cast.

H. P. S., Cincinnati.—People appear more slender in black and dark colors, and stouter in light colors; slenderer in such stuffs as form masses of shadow, with a few flashing lights, as velvet, for instance; and stouter in stuffs that reflect light and have fewer shadows, like cloth, satin, silk.

T. T., New York.—When a mould for metal casting is made around a wax model, and is subsequently heated so that the wax melts and runs out, the castings are said to be "à cire perdue," literally "lost wax castings." This is the usual method, in Japan. Barye, the well-known modeller of animals, always employed it, and Benvenuto Cellini's large statue of Perseus was cast "à cire perdue."

BARTON, Troy, N. Y.—The brilliant red Chinese lacquer called "Sou-chow," which is made from sulphuret of mercury, was known to the ancient Romans, and Pliny, with his usual imagination, describes it as being composed of a mixture of the blood of the dragon and that of the elephant. Japanese books of a couple of centuries before Christ speak of lacquered furniture. Though in our furnace-heated houses it is not very durable, in Japan it is considered indestructible, and heirlooms six or seven hundred years old are shown.

H. D., Lowell, Mass.—The matting used for decorative purposes is the ordinary India matting, to be found in red, green, and yellow, checks, stripes, and plain. It is generally placed along the lower part of the wall, and sometimes the walls are covered nearly half way up with it. If the plain straw color is used, it may be decorated by hand with oil colors in large, simple designs, painted in flat tones. Ornamented in this way, the matting is sometimes used for door panels, or may take the place of lambrequins at the top of curtains, when cut into strips.

G. P., Augusta, Me.—An excellent work to teach the technical handling of trees and foliage is "Harding's System." There are two parts—one devoted especially to trees and foliage, and giving the most elementary details. Another very good book for landscape is Allongé's "Charcoal Drawing." Still another, which is also much liked, is Karl Robert's "Drawing in Charcoal." Both of these refer exclusively to landscape drawing, and are furnished with illustrations.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 383 is a design for a panel or double tile—"Nasturtium." For the background, mix in different proportions, brown No. 3, mixing yellow, and brown green, so as to give variety to the mottled touches, putting them on deep in color at the top of the panel and pale toward the base. For the flowers use carnation, shaded with brown and purple. The stems are yellow. The calyx is yellow with a touch of green added, shaded with sepia. The flower stems are of the same color. For the first wash of the leaves use apple green, and for the second wash grass green and a little blue added, put on carefully so as to leave the veins clearly defined in the first wash. The shadows should be mixed from brown green with blue added. The under part of the leaf is much paler. The leaf stems are of yellow green, and the seed vessels of pale green. Outline all the work in three parts brown, No. 17, and one part deep purple.

PLATE 384 is a decorative fruit design "Gooseberries." In painting it in oils, if a background is desired, mix yellow ochre, indigo and white; if too green, add a little light red. Make the top or bottom of the background lightest, whichever is preferred, so that there be a gradation. For the leaves, use the three zinobers greens, Prussian or Antwerp blue, Vandyck brown, bone brown. Indian yellow, terra verte and lemon yellow or greenish Naples yellow for the under sides of the leaves. Paint the stem with yellow ochre, Vandyck brown, Antwerp blue. For the berries, use for the grays, emerald green, white and light red; for the first tint, emerald green and lemon yellow, working into the shades zinobers green, Indian red, crimson lake, transparent gold ochre and yellow ochre. Make the stems of the berries a light green. Work more of the red and lakes in the berries in shadow. The high lights are white faintly tinted with zinobers green. The flower tip at the end of the berry is Vandyck brown. If ripe berries can be procured at the time of painting, they will be a great assistance. Paint the smaller green leaves much more delicate in hue than the others.

To paint the same design in water colors, use for the green leaves Indian yellow, Antwerp blue, Hooker's green No. 1, Vandyck brown and burnt sienna; for the under sides of the leaves, lemon yellow and cobalt. Stems, yellow ochre, Vandyck brown, cobalt. Berries, the first tint emerald green, lemon yellow and yellow ochre. When dry enough work into the shadows Indian yellow, Indian red, crimson lake, and brown madder. In using these colors vary them, not painting too alike. Be particular about leaving the first tint for the high lights. Read carefully the directions above for painting in oil, and get some hints from them.

To paint the gooseberry design in mineral colors, use for the green leaves apple green, grass green, brown green, dark green No. 7, dark green, or shading green (Hancock's), brown 108, brown 4 or 17, yellow ochre. Make the small leaves more delicate in hue; the under sides of the leaves, dark green No. 7 and violet of iron; the stems brown 108, violet of iron, ultramarine; the berries silver yellow, apple green, Pompadour (German), purple No. 2, ultramarine, emerald green, yellow ochre. Leave the china for high lights. It would be well to paint two or

three berries on a piece of china, and have it fired, before attempting a large piece of work, in order to judge of the strength of the colors. This design could be modified for china painting.

PLATE 385 is a fruit design—"Currants." In painting this in oils the colors for the leaves and stems are the same as those used for the gooseberry leaves as just given, with the exception of the browns, more green being used in these. The background might be on the yellow tints, yellow ochre, black, burnt sienna, bone brown. For the white currants, use white, emerald green, lemon yellow, light red; for flower tips on berries, Vandyck brown; for red currants, vermilion, emerald green, carmine, crimson lake, brown madder, or Reubens madder; crimson lake and Prussian blue in the shadows. Make the stems of the berries light green. In water colors, paint the leaves with emerald green and lemon yellow for the first tint, or zinobers green No. 1; shade them when dry with Prussian blue, Indian yellow, Vandyck brown, light red and indigo. For the stems use blue, brown and yellow ochre; for the white currants, emerald green, yellow ochre, light red, raw umber, a little vermilion; for the red ones, vermilion; crimson lake in the shadows, carmine, emerald green, Indian yellow. Leave the white of the paper for the high lights. The transparent colors are to be preferred in painting berries. Avoid muddy effects. To paint the currants in mineral colors, read carefully the directions for painting them in oil and water colors; those familiar with the duplicate colors in minerals will get many suggestions. For the greens use apple green, grass green, emerald green, yellow ochre, orange yellow, brown 108 and 4 or 17, violet of iron; for the stems yellow ochre, ultramarine, violet of iron; for the white currants emerald green, silver yellow, Pompadour (German) or red brown, for the red ones, capucine red, Brunswick red (Hancock's), Pompadour (German), purple brown, crimson lake, and violet of iron in the shadows. Leave the high lights.

PLATE 386.—Designs and suggestions for hammered metal work.

PLATE 387.—Design for a Plaque—"Purple Clematis"—by Kappa. Let the flowers vary slightly in color (in order of numbers, No. 1. being darkest), from a dark red purple to a lighter and more bluish purple. Make the three lines marking each petal a shade darker than the flower, the stripes inclosed by these lines a shade lighter. The stamens are white springing from a green base, white enamel may be used or the white of china. In Nos. 6 and 7 let the back of the petals be very light purple; the three central lines distinctly dark and the space between them almost white. Make the leaves a dull green, some of them darker than others, backs of leaves, stems and small bud, light green, large bud, very pale green, with purple stripes. Outline the whole design distinctly. The background may be clouded or mottled, shading from light yellow to brown green, with slight touches of red brown, or else a plain even tint of light yellow or yellow brown.

PLATE 388 is a design for a chair back—"Cornflower," from the Royal School of Art Needlework of South Kensington. It is to be worked in crewels on linen.

PLATE 389.—Two simple conventional designs for tiles by Kappa, the last of a series of six. In No. 5 for the large scrolls use deep green. For tint, outlining and the rest of the design use emerald green. In No. 6 for the crescents use silver yellow. For the rest of the design, tint and outline, use brown green. Other combinations of color may of course be used in painting these tiles. A good effect is sometimes obtained by outlining with yellow.

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